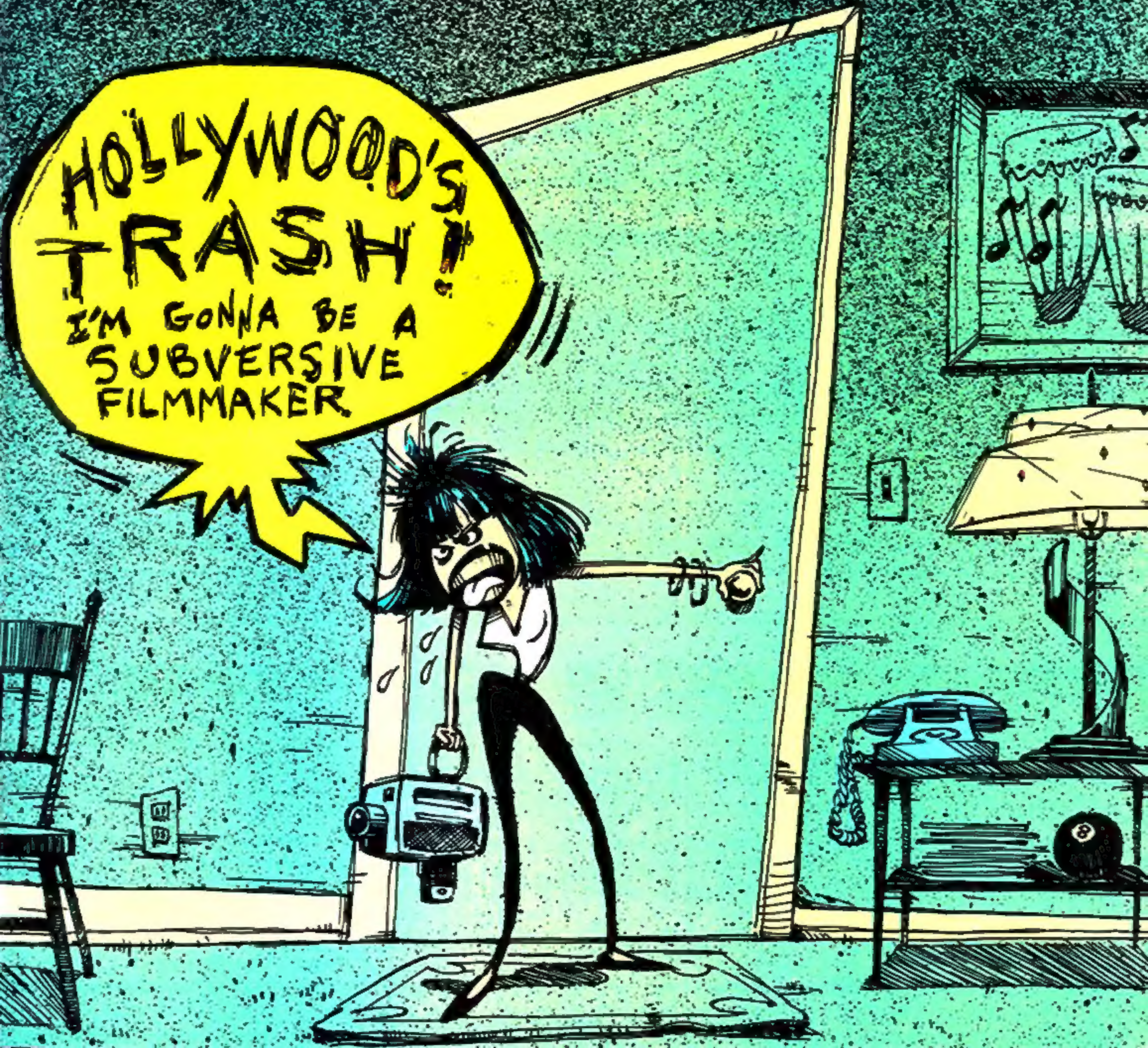


ISSUE
#13



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- HATE MAIL... pg. 6** **FAMOUS EXTRAS: THIS MONTH'S STAR IS GEORGE STOVER... pg. 7**
- CHARLES BUKOWSKI, POETRY, SHORT STORIES AND NOW...SCREENPLAYS ... pg. 16**
- ROSA VON PRAUNHEIM: OVERSEAS INTERVIEW BY JACK STEVENSON ... pg. 21**
- COOL TEENAGER FROM THE PLANET X: BANNED FROM DETROIT BY CHRIS GORE ... pg. 27**
- CHARLES BUKOWSKI CENTERFOLD: A GENUINE COLLECTOR'S ITEM ... pg. 30**
- ALFRED HITCHCOCK COMIC BY JOE HUTCHINSON ... pg. 32**
- SAM RAIMI THE KING OF SUPER 8: INTERVIEWS WITH SAM RAIMI, ROB TAPERT, BRUCE CAMPBELL AND SCOTT SPIEGEL ABOUT THEIR EARLY DAYS ... pg. 33**
- SLEAZE CINEMA OF THE PAST ... pg. 49** **RICHARD KERN SELL OUT AD ... pg. 52** **MORE ADS ...**



HATE

mail

Not a lot of Hate Mail this time. What's the matter? You afraid of me? Not even one death threat or any scumbag lawyers this month? C'mon you gutless lowlifes, start some shit! Letters to the Editor: P.O. BOX 951, Royal Oak, MI 48068 USA

WANTED: MORE READERS LIKE



Billy Stankewitz
Age: 25

HELLO FILM THEAT,
MY NAME IS BILLY STANKEWITZ
AND I AM 25 YEARS OLD.
HOW OLD ARE YOU?
I am just out of college
Film school in California.
and I'm working on my
FIRST ART FILM. Enclosed is a
photo of me USING A
"Head Pod" which leaves
the hands free to
over-

to do other things.
Well I got to go now.
Soon I'll be a Rich
Hollywood Filmmaker.
YOUR FRIEND,
Billy Stankewitz

LETTER FROM A NICE EXECUTIVE

Dear Mr. Gore.

I am an executive for a major film company. As such, I feel able to give full vent to my criticism of your publication.

In these sombre days of AIDS, apartheid, crisis, tax reform, the neutron bomb, needless violence, religious scandal, quickie abortion, gun-toting vigilantes, gloom, do you feel you are providing a vital and meaningful service to the society which weaned you by further confusing Youth with your abysmal nihilistic ramblings?

Why idolise insipid filmmakers like John Waters, Richard Kern, Nick Zed, Sam Raimi, Tom Turner, Emile de Antonio (a known subversive), yourself, and people like Lydia Lunch and John Hinckley? There are still wholesome filmmakers like Steven Spielberg and George Lucas who avoid blatant politics, violence and displays of the coital act. Spielberg, for instance, you won't catch him promoting violence, if anything, he supports love of one's fellow man. Even geniuses like Hitchcock found ways of suggesting violence, instead of exploiting it!

How do you sleep nights? Honestly, I'm worried about this generation. Everybody wants to be like John Waters and aspire to offend. What's so hot about offending?

Perhaps you need to question a little less and love a little more.

Yours,

Thomas Nowacek
Public Relations

ZEDD COMPLAINS

GORE-

YOU CHEAP FUCK. YOUR
LOUSY CHECK BOUNCED. &
DON'T EXPECT ANY MORE ARTICLES
OUT OF ME UNTIL YOU COUGH
UP THAT \$6500 YOU OWE ME.
MOTHERFUCKER.

YOUR PAL,
Nick Zedd

P.S. IF MY BANK FINES ME FOR THIS YOU'RE
PAYING FOR IT.

Nick, I think I speak for everyone when I say you will be missed from the pages of this magazine. Goodbye and good luck! I guess this is the last we will hear from New York's Never-been Nick Zedd and the Cinema of Self-Promotion.

TOO BAD WE'VE ALREADY GOT YOUR MONEY

7/28/87

Gentlemen,
Please cancel my subscription
to your magazine. I find it
much too offensive. Also,
don't forget my refund.

Thank You in advance,
Jerry Schindler

FAMOUS

George Stover

George Stover has to work a normal office job in Baltimore, Maryland. When he's not doing this he may have a small part in one of his friend's movies.

Friends like John Waters or Don Dohler. Sometimes George even gets to work on films with big, short, superstars like Danny Devito. George is what you call the "seasoned" extra. He knows his stuff 'cause he's played it. Everything from prison choplins (*Female Trouble*), to reporters (*Polyester*), to music instructors (*Fiend*), to bio-chemists (*The Allen Factor*), and even a frustrated, suburban, house husband (*Desperate Living*). He plays a cop in John Waters' soon to be released film about Bobby-Deaners, *Hairspray*.

He's played it all and in this interview he tells it all.

This is the section where we interview those important neglected artists, the extras. Who wants to interview some big, egomaniac director, he'll just blab on and on about his cinema or his art, YUCK! WHO CARES!!! We want the real story! The only way to get that is to talk to the little people. If you worked on an exceptional film and you've got a story to tell, write us. We want to hear the TRUTH. So c'mon all you goffers, caterers, set designers and MAN #1s, drop us a line on how to get in touch with you:

FAMOUS EXTRAS
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48060



John Waters and George on the set of HAIRSPRAY.

Photo Patrick McMillister

Photo Steve Yeager



Jean Hill attacks George with a broom in a scene from John Waters' DESPERATE LIVING.

What's it like working with John Waters? How did you meet him? Is there caviar on the set?

Working with John Waters has always been a pleasurable experience. He's always prepared, knows exactly what he wants, and I've never seen him get angry with anyone.

John and I first met in home room in the eighth grade. On Monday mornings we would often discuss the episode of *The Twilight Zone* that had aired the previous Friday night. We lost touch for many years after that, until I was cast in *Female Trouble*. In a sense, working with John is like being part of a family. He tends to use the same cast and crew whenever possible, so you get to see a lot of old friends and acquaintances each time John makes a new movie.

Describe the experience of your face being sat on by Grizelda the Maid (Jean Hill) in *Desperate Living*.

Actually the weight pressing down on my face wasn't all that bad since Jean braced herself using part of the furniture that I was lying against. What was painful was when she would squirm and my head would snap back and forth. That really hurt my neck a lot. We never rehearsed that part of the scene completely through until the day of the shoot and that was the last scene we shot that day. I guess John didn't want to risk losing me unless the camera was running! By the way, Jean Hill is a very funny, charming, and down to earth woman, and is currently being featured in a line of naughty greeting cards which are very humorous.

Since the budget for *Polyester* was obviously bigger than any other of John Waters' films, did you get paid? How come you had such a small role I almost missed you?

Yes, I got paid for *Polyester*. I had a couple of lines of dialogue in the kitchen of the Fishpaw home and I was also in a scene in the backyard. Unfortunately, both scenes were edited before the film was released. I heard that the first cut of *Polyester* was close to two hours and then the film was fine tuned to a running time of 86 minutes for release. You'll notice that I got billing as "Reporter A" in the end credits which

wouldn't have occurred if I had originally been hired just as an extra for that scene in the front yard where I appear briefly with Edith Massey and a lot of other reporters.

Do you make a lot of money (being the cult hero that you are) in Don Dohler films? Tell me about your role as Steven in *The Alien Factor*.

I never knew that I was a cult hero!!! Thank you! No one got paid up front for being in *The Alien Factor*. We worked for a percentage of any future profits. Thanks to the success that Gold Key Entertainment has had in syndicating the film, enough money has trickled in over the last few years to make the actors and investors glad that they participated in the project. But none of us got rich off the film, that's for sure! *Flend* and *The Galaxy Invader* will also be seen in local TV markets in the near future. United Entertainment Television, Inc. is distributing these two films in a package of horror titles called "The Terror Zone." We're hoping that they will also do well in syndication. I played a scientist by the name of Steven Price in *The Alien Factor* and I repeated the role in *Nightbeast*. Don gave me the last name of Price because I happened to look like Vincent Price.

What's Don Lelfert really like and how can he take himself so seriously with such an ugly moustache?

Don Lelfert is not at all like the evil and slimy characters he plays in *Flend*, *Nightbeast*, and *The Galaxy Invader*. In real life, he's more like the character he plays in *the Alien Factor*... except, of course, he's not from outer space! Don teaches English at a local high school and is currently studying to take the bar exam. He also enjoys writing and has written numerous movie reviews for a slick video magazine called *The Video Times*. He may have just let his moustache grow extra long and bushy in order to make his character look more despicable.

In *Flend*, you are co-star and associate producer. What did you do?

As associate producer, all I really did was invest a little "seed money" to help get the project off the ground. Of all the films Don Dohler has made, *Flend* is his personal favorite.



(L to R) George, Richard Gelwitz, Don Dohler, and Tom Griffith on the set of *ALIEN FACTOR*.

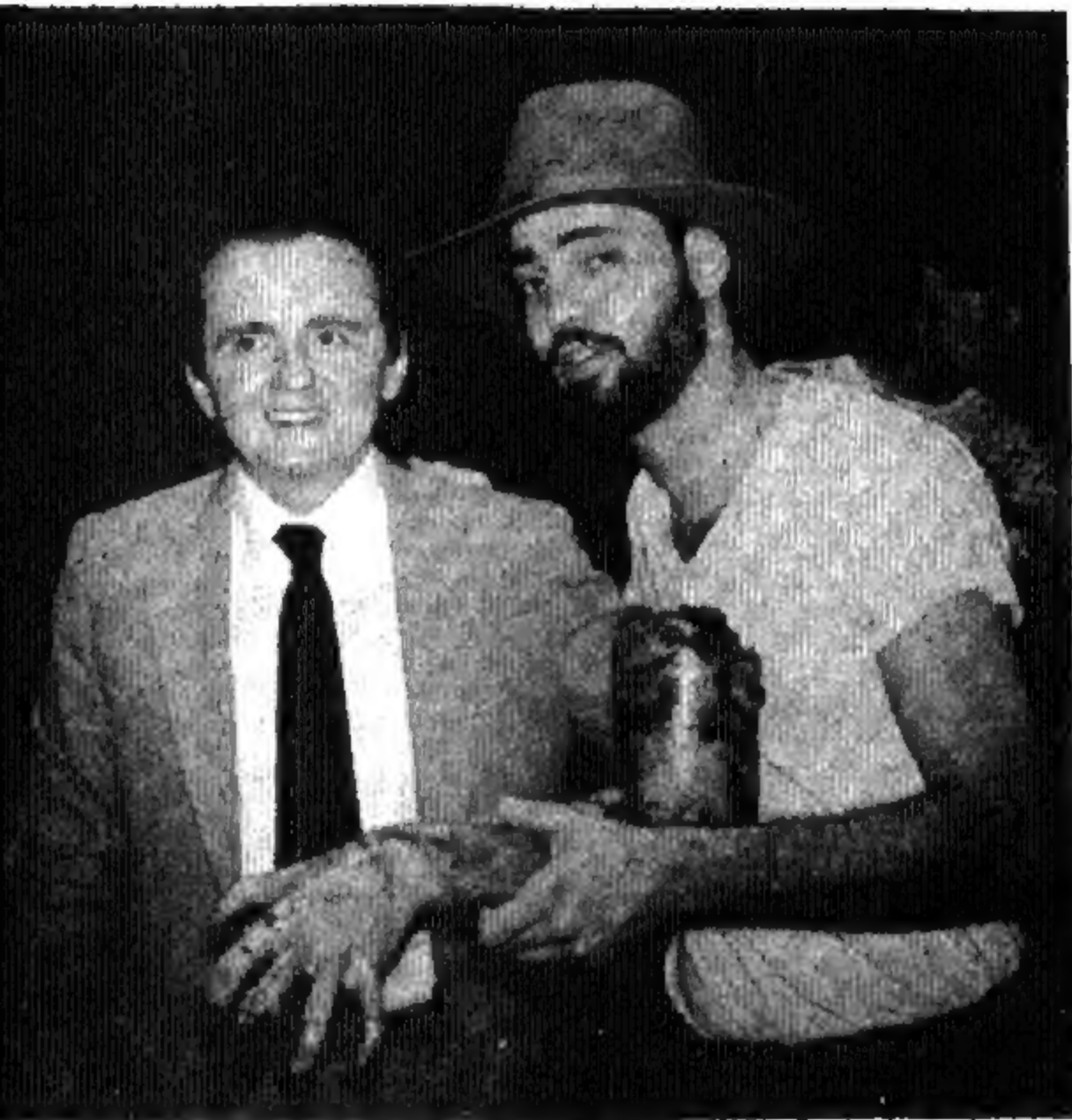


George is attacked by a 7 1/2 foot tall Zagathia in *THE ALIEN FACTOR*.

George
Stover



George with Denny DeVito in *TIN MEN*.



Director Chris Coppola (right) lends a helping hand to George Stover (as Bob the coroner) on the set of *DRACULA'S WIDOW*.

Tell me about working with a bunch of Star Trek nerds on *One Cube or Two*?

One Cube or Two? was an amateur play produced in 1973 at the University of Maryland, Baltimore County Campus that was based on the Star Trek television series. I played an alien from outer space and as I recall, the only Star Trek fanatics were the three girls who wrote the script. At the time, they were too preoccupied with the play to talk very much about the TV show. The cast of the play and the technical crew consisted of students and various friends and relatives of the three authors. Fortunately, none of them seemed to be very obsessed with Star Trek. I think that from their point of view, it was just another play except that it was sort of a novelty that the show was based on Star Trek. Consequently, I didn't feel like I was around a lot of Trekkies all the time. Since the proceeds were going for charity (the Retinitis Pigmentosa Foundation), Paramount Pictures and Gene Roddenberry gave permission to produce the play.

I know you've worked on other films besides the ones I've mentioned. Who are they?

I've done a lot of background or extra work over the years. I've played reporters in *Raise the Titanic* and *Protocol* and I played an FBI agent in *The Private Files of J. Edgar Hoover*. I was also a customer in the diner of *Tin Men*. If you know exactly where to look, you can spot me in those movies. Extra work is rather boring, but it's fun to try to find yourself when the film gets released. Just recently, I had a small walk-on role in *Dracula's Widow* which will be released later this year. I was in a scene with an actor named Josef Sommer, who is most recently remembered for a major role in the Harrison Ford movie *Witness*.

Tell me about a time you were recognised by a total stranger.

Once I was talking to a woman in the lobby of the Motor Vehicle Administration where I used to work and a fellow came up to me and said that he enjoyed my performance in *Desperate Living*. This was shortly after the film premiered in Baltimore. The woman I

Photo Jim Ireland

was talking to didn't know that I was into acting and after he left, neither one of us said anything. I can't imagine what she thought the guy was talking about.

Do you get invited to John Water's Famous Christmas parties? (What did you buy him for a present last Christmas? What did he get you? Are there lots of booze and snacks? Famous criminals roaming about?)

Yes, I've been invited to John's Christmas parties for the last several years. One of the reasons they're so much fun is because he invites such a wide variety of people. All types are there and they seem to arrive in shifts. There are the early birds who, come early and leave early, and then there are the people who don't arrive until real late, but stay till the wee hours of the morning. Last Christmas I gave John a pressbook from the movie *The Girl Can't Help It*, two record albums, and a candy rat. John would need to own a department store if he were to give presents to everyone that he invited. The party itself is John's Christmas present to all of the people that he knows. The parties are catered and there's always plenty to eat and drink. I've never seen any known criminals there, but sometimes celebrities show up. There are always some cast members from John's films, and one year the drummer from the 60-60's attended. David Byrne of the Talking Heads was at another party a couple of years ago.

If you had a million dollar budget, what kind of film would you make?

If I had that kind of money, I'd let Don Dohler direct the picture and I would play an important role in the film, but not necessarily the lead role. I'd also employ a lot of the actors I admired in science-fiction and horror movies when I was growing up such as John Agar, Jeff Morrow, Kenneth Tobey and so on. I'm not exactly sure what the plot would be, but the film would definitely be a science fiction or horror movie.



Photo Dave Klein

Edith Massey and George pose together on the set of *POLYESTER*.



George and John Waters. They met in eighth grade homeroom.

George Stover

MY SCRAPBOOK



George as the prison chaplain says a prayer for Divine in John Waters' FEMALE TROUBLE.



Reporters George Stover and Steve Yeager are directed by John Waters on the set of POLYESTER.



George in THE GALAXY INTRADER.



Bozley Gravel argues with wife Peggy (Mink Stole) in this scene from DESPERATE LIVING.



George discusses the script of FIEND with director Don Bohler.



George is threatened by Don Lelfert in NIGHTBEAST.



George Stover as the Cube Head in ONE CUBE OR TWO?



George discusses the accounting records of Longfellow's Music Academy with Don Lelfert in FIEND.



Kerla Kardian fondles George between takes on NIGHTBEAST.



George is attacked by the monster in NIGHTBEAST.



George is choked by Don Lelfert in FIEND.



Reporter George helps to subdue Divine as other reporters interrogate her in this scene which was cut from the final edited version of POLYESTER.

George Stover MY SCRAPBOOK



George before he is brutally killed by Jean Hill's behind from DESPERATE LIVING.



George and Don Dohler review a copy of the script from THE GALAXY INTRUDER.



Larry Schlecter applies make-up to George on the set of NIGHTBEAST.



The NIGHTBEAST and George read a copy of Chmecabra.



Greg Bohler slots a shot as George prepares for a scene from FIEND.

CHARLES BUKOWSKI

POETRY,
SHORT
STORIES!
And Now... SCREENPLAYS!



If you don't know who Charles Bukowski is,

look up these words:

BAR, FIGHT, FUCKER, ALCOHOL,

SCOTCH, WHORE, WOMEN.

He writes what some call poetry.

He hates it.

He recently wrote a screenplay

for a film to be released

this fall called BARFLY.

He is one MEAN MOTHERFUCKER!

I wrote to him at his San Pedro home

and the interview is presented here in

its original form, just as he sent it to me.

Questions

How were you involved in the making of Tales of Ordinary Madness?

(Now a cult classic at video stores across the country)

These people purchased the rights for a few stories from the book of same title. I had nothing to do with the way it was put together.

How did you like handsome Ben Gazzarra playing you?

Didn't. Ben is too much the standard ~~macho~~ macho man, relaxed in his view of life, satisfied with self.

If you didn't like Ben, who would you have rather had play you?

Jack ~~Wade~~ (spelling?) Nicholson? ~~Shit, you know who I mean.~~

What was your initial reaction upon seeing the film?

Lo, it was to puke. I was in the audience and I was drinking and I screamed at the screen. Alas, nothing changed.

Which of your short stories would you think best make a film?

(6 inches would be my choice)

Many of them. I've forgotten most of what I have written, so really can't chose. But most of my stuff is dramatic with a comic edge, so there's a chance it's entertaining.



Drinking in L.A.



Charles during one of his dignified readings.

What are you drinkin now?

Tonight I'm not drinking but generally I stay on a good red wine. That's when I'm drinking here. Outside, at a bar or wherever I am, I prefer a vodka 7.

What are your favorite kinds of films?

~~Don't have any.~~
DON'T HAVE.

Which TV evangelists would you most like to see in a porno film?

None. I see enough of those fuckers as I flip through the tube.

I read that you wrote a screenplay, Barfly? What's the scoop, I heard it will star Mickey Rourke and Faye Dunaway and be produced through Walt Disney?

It has already been shot and should see a Fall release. Cannon Films.

Do you hate movies as much as you hate poetry?

Yes. They are equally bad, totally wasted forms populated by one-tenth talents with sickening egos.

Do you want to direct?

No. Do you?

Now that you've enjoyed some kind of monetary success and can't really write articles complaining about being poor do you write articles complaining about getting your stereo ripped off from your BMW?

I have done that. But I'm hardly rich but if I ever get rich I'd like to believe that I'm old enough and have waded through enough crap not to have it completely dilute me. I'm lucky now, at 66, that each day brings me nearer to death, which thought tends, I hope, to keep some of the bullshit out of my efforts at the typer. There's a danger in everything, there's a danger of being poor too long, of starving too long. I'd prefer a touch of almost everything in this merry-go-round and I've gotten plenty. What happens to any individual in any circumstance depends much upon the guts or lack of ~~of~~, with some luck tossed in.



Mickey Rourke and Faye Dunaway in **BARFLY**.

If these four jockeys were in a horse race, Charles Manson, Jesus Christ, Ronald Reagan and Allen Ginsberg, who would you bet on?

Christ, Ginsberg, Manson and Reagan, in that order.

Do you have a VCR?

If so, what do you watch?

Yes. Nothing. The fucking thing has sat there for months and months. Last thing I watched were The Bukowski Tapes. Not bad.

Do you find TV news entertaining?

No. They are formally fake and false, I mean the newscasters. Where do they find these people?

How is it working within the Hollywood system, did you get screwed?
(Literally or figuratively)

I got a little bit screwed, not too bad. Now I am getting out.

Did you meet Mickey Rourke and Faye Dunaway? What are they like?

Yes. Mickey Rourke is a real human guy, on and off the set. And in BARFLY he really came through with the acting. I felt his enjoyment and inventiveness. Faye Dunaway just can't match his talent or his humanness but she filled her role.

When working on the film, were you offered coke?

No. Or at the few parties. I liked that. But I was offered many drinks and I took full advantage of that.

What do you think of Film Threat magazine?

I don't read it. My wife, at times, does. I've got a problem: I can't read anything. It just falls from my hands.

If paid, would you consider writing for it?

No, because film doesn't interest me.

Any last comments?

Somewhere I think I've lost a page of your questions. But I recall your asking, what movies do I like?

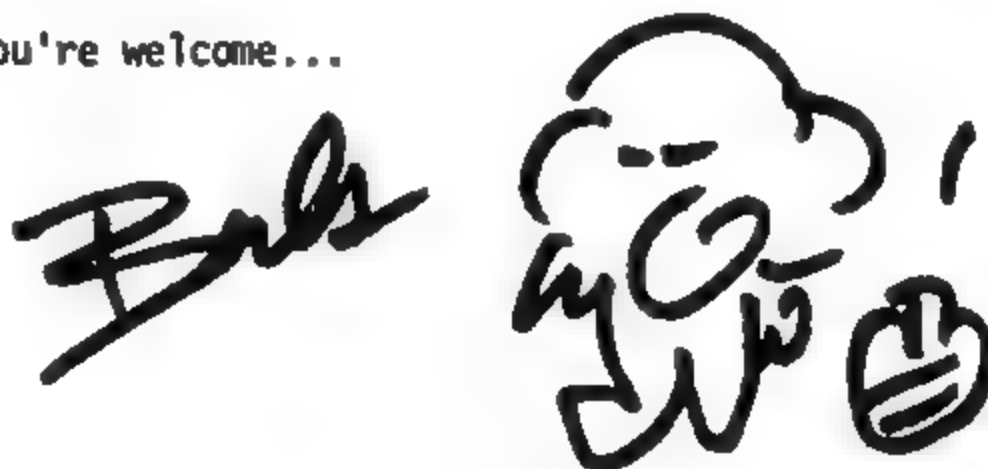
Well, I liked Eraser Head, One Flew Over The Cuckoo's Nest, The Elephant Man and Who's Afraid of Virginia Wolf?

Thank you anyhow for asking. I have to be careful with my life now. Ate at Musso and Frank's today and the waiter knew my name.

All right, Gore, keep it going...

Thanks for taking the time to do this (that is if you've done it).

ho, well, shit, you're welcome...



Rosa Von Praunheim

Overseas Interview

by Jack Stevenson



Rosa Von Praunheim (born Holgar), a native West German, is the best unknown filmmaker around today. Even though he's made over 35 films (including shorts) since 1968, his reputation is largely confined to gay film circles and that's too bad, he deserves much wider recognition. Since the early 1970's he's shown his films mostly in art/museum cinemas and at film festivals, and he doesn't even have an American distributor yet, despite great reviews he's gotten in *VARIETY*, *THE NEW YORK TIMES*, and *THE VILLAGE VOICE* among other periodicals.

Von Praunheim (a name he chose from a dreary Frankfurt suburb) is the antithesis of commercial. His films are too extreme or real or garish or exaggerated or grotesque - sometimes all in the same film - to be mass consumed by the bloated belching American public. We want the blissful, softheaded, cluster-fuck, love-in mentality of a Spielberg or Lucas fraud, not something that might disturb or confront us. Rather than pacify us with slick high production values and syrupy pathos, Von Praunheim is more like a kick in the head and you come up laughing even though you might be spitting blood and broken teeth. He doesn't suck you in with glossy photography or jerk you around with the obscene beautiful-girl-catches-cancer plot twists that've become Hollywood staple. He hates art films for the anemic pretentious loads of shit that they are and freely admits his disgust for fellow filmmakers who hide behind the fakery of art, including Fassbinder.

Stylistically, Von Praunheim combines a true feel for German neo-expressionism, Vaudeville, and Burlesque, along with the inspirations of the American 1960's underground, like Markopolous and Smith, exposing life instead of contrivance before the cameras.

His style ranges from ragged straight-on documentary, to the wild lurid colors and stunningly garish set designs comparable to the best of John Waters. His films also benefit from the input of hugely talented collaborators such as Elfi Mikesch (photography) and Maran Gosov (music). Rosa's provoked mind-blowing performances from god-gifted naturals such as Jayne County and Angie Stardust, and captured docu-interviews with personalities such as Jack Smith, John Rechy, Holly Woodlawn, Al Goldstein and the Contortions ... you get everything from a gay nazi to early Anita Bryant dance clips to scenes of mass slaughter. Commercial indeed.



Gibt es Sex nach dem Tode?

Jack Stevenson Describe where you are right now so we can get a picture of it - It's about one in the morning in Berlin?

Rosa Von Praunheim Yes... I'm in my bedroom, lounging on my bed. I live in a very large apartment, six large rooms, all to myself, with props from my movies all over and a stage in my living room.

Jack What film projects are you working on at the moment?

Rosa I recently recorded a play in New York, about six hours of tape. I'm editing that now. It's a lot of work.

Jack Why was your film *Death Magazine, or How To Become A Flowerpot* yanked off German TV (1979)?

Rosa It was a studio technician, really, who was viewing the film and suddenly just stopped it, saying he was too disgusted to continue. All these images of dead people. They'd been shown before in segments, but the whole film was too much for them, and it became a cowardly thing for them, others started to agree... they said (vaguely disgusted tone) people would kill themselves in front of their TVs if they showed it.

Jack Is your book *Is There Sex After Death?* still available?

Rosa Yes, I think the publisher still has some copies left. It didn't sell too much.

Jack I don't imagine so, it was hardly a commercial type of thing - it was pretty fucking extreme.

Rosa (chuckles) yeah...

Jack Who did that wonderful cover illustration of the two skeletons fucking?

Rosa It was some Dutch artist. I don't recall his name - who it was. We found it in Holland.

Jack Didn't you try to get Nina Hagen to star in one of your films?

Rosa Back in 1980 I met her when I was preparing *Red Love*. At that time she was just starting to become famous. She had read one of my books and liked it a lot. When I met her she was just coming down off a marathon LSD trip. We stayed together for a few weeks and I wanted her to be in *Red Love*. Then I wanted... started talking to her about playing the male lead in *Red Love* instead of the female lead and she took off - disappeared.

Jack Didn't you also try to get Jane Fonda to star in *Red Love*?

Rosa Yes, I remember sitting at 7 in the morning in some Hollywood motel room, telling these producers I had one million dollars to make this film and I wanted Jane Fonda, and they laughed and said you needed 4 million just to promote the soundtrack.

Jack If you'd have got her, would you have made fun of her image or done it seriously?

Rosa Well at the time I would have done it seriously because it was a political thing. But there would have been grotesque aspects too, to make people uncomfortable - I always contradict myself.

Jack Did you have a part in the production of the porno film *Thundercrack* that was scripted by George Kuchar?

Rosa's book, *IS THERE SEX AFTER DEATH*, is still available direct from the publisher writer:
Prometh Verlag GmbH & Co., Kommanditgesellschaft, Hühnergasse 4, 5000 Köln 1 W. Germany



CITY OF LOST SOULS (1983)

Rosa No, I was not involved in that film. I did act in a short film for George at the time I was teaching film in San Francisco (Ed note: Where today George lives and teaches film).

Jack Would you ever consider shooting a porno film?

Rosa (enthusiastically) Oh yes... yes, I think sexuality is very important. I would very much like to.

Jack But I imagine you would make a better movie than the drek that passes for porno over here?

Rosa Well, it would be different, it would be for ourselves. Normally they are done without fantasy or drama, the success is to make money, and people who go just to jerk-off want mechanical action scenes. We would do something different.

Jack You were influenced by the early/mid sixties NYC underground film scene that seemed to center around Warhol - which of his films stand out to you?

Rosa None of them, really it was Gregory Markopoulos who most interested me, and he had been making films long before that. Jack Smith also was an inspiration. He had some films where he was in front of the camera, not acting but just living.

Jack I understand he lives in New York City today, is something of a recluse. Have you heard about him lately?

Rosa Well, I know him - I interviewed him for a film I did in the 70s and I hear about him from time to time. He makes rare public appearances, he's a lot of trouble in public... but in a way that adds to his reputation.



RED LOVE (1980)

Jack This kid was over to the house yesterday, he said, I don't know if it's true, that Holly Woodlawn (*Trash*, *Broken Goddess*, *Scarecrow in A Garden of Cucumbers*) lives in Lexington, Mass., a suburb of Boston today and he saw her at a party there some time ago and freaked out and said, "Doesn't anybody know who you are?" and she said, "That's the way I like it." He said she was just hustling, into prostitution these days.

Rosa Yes, I knew her, she was in a couple of my films (*Tally Brown*, etc...) and I wish her the best. I understand she does mostly prostitution these days, that her film and dance career didn't last and it's too bad really, I guess she had a difficult life - but I wish her well.

Jack Would you ever make a movie about the Badder-Meinhef gang?

Rosa Ah..... no..... I don't - there was that film *Stammheim* by Reinhard Hauff, that was about the trial... but ...I did know Andreas earlier when he was on the fringes of the gay and art scene, had some gay experiences. But after they got into Stalinism and believed in absolute power, control, I was disgusted with that. I always found that quite hideous.

Jack Your film *A Virus Knows No Morals* (described as a comedy about A.I.D.S.) recently opened at the Public Theater in NYC (425 Lafayette St.) and got a great review in The New York Times, what was generally the reaction to the film in the U.S. and Europe?

Rosa Well I don't know about the U.S. because I left before it opened and they mailed me the reviews, but in Europe.. I just came back from showing it at a festival in Barcelona, Spain and it's very discouraging, because you know I like to talk to the people after the film, and in Spain the gays are all just fucking around and not taking any precautions. It's too bad because they won't listen to anybody now.

Jack Quite a bit different from America, wouldn't you say?

Rosa Oh, yes because in America everybody knows about it, you can't escape it, you're up against it, it's all around you. In New York for gays there is no one who can ignore it. You have to face it even if it is friends of friends.

Jack You see self-pity as the enemy?

Rosa (confused silence)...well with any terminal disease, whether it's cancer or something else, pity is the worst part... but it's natural for us to feel it.

Jack Do you like Punk or Industrial music? What sort of music do you enjoy?

Rosa I don't like music. I like silence. Or if I listen to music it's things like Chinese opera or these cheesy east German political slogan songs.

Jack Do you believe in reincarnation or any of that kind of crap after death?

Rosa (taken aback) I think anything that is possible to exist in the mind is possible to exist after death - that's good - but personally for me I want only eternal rest and silence, none of that other...

Jack What is it that you like about New York City? You've said you like the city for its anarchy.

Rosa It's always been a city of extremes, I love that. It's a city of violence, this love of mugging... and all this death now: it's a city of death. Because of the dying now it makes it more intense, you feel more alive in a city where people are more aware of their lives - of life - than anywhere else. That's why I like Calcutta very much too.



DEATH MAGAZINE OR HOW TO BECOME A FLOWERPOT (1979)



Judith Flex and Tron Von Hollywood in CITY OF LOST SOULS (1983)

Jack What's going on in European underground film scene today - anything that interests you?

Rosa Really I mean there are always expectations, but I think the trend is always going to be more conservative approaches. I mean Avante Garde is out. But then on the other hand there are always discoveries.

Jack Are you pretty much up on what's going on there?

Rosa Not really. I mean I'm very self involved, and, I'm not a film freak in that sense. I like to see films, but I prefer to do them on my own.

Jack You've referred to Germany as a second-hand America - what do you mean by that?

Rosa I mean it's not just Germany - I think most western countries are influenced by American culture. Also there's a lot of hatred against America, and the occupation by

America, of American culture... losing their own identity. Especially with A.I.D.S. You know gay people are always totally intrigued by everything from sex cultures, subcultures coming out from America and now as a reaction against America they're very much opposed to safe sex, the prevention measures and the political groupings coming out of America. So I mean you have all these contradictions, which are tragic on both sides actually. Tragic that a country loses its own identity, and it's tragic that they only take what's easy for them.

Jack So America's largely misconstrued over in Europe, from what you see?

Rosa Yes, political-wise really as well. But then.. I think we live in a world which is not so much personal anymore, everyone is so connected worldwide, that it's very difficult to separate it.

Jack Yes, I think for example Charles Bukowski is quite popular over in Europe, actually much bigger than he was in America for a long time, though that's starting to change. Europeans tend to see him as much more political than he really is, that's just my opinion.

Rosa Yeah, well John Cassavetes, the American filmmaker, is more popular here as well.

the end.....

In Germany Rosa's films are handled by Exportfilm Bischoff & Munchen, Bayenstr. 15 Munich - tel 89-555516 (andrew Turley) Videos can be obtained from Claudia in NYC at (212) 777-3016. In Germany, Rosa can be reached at: Filmproduktion, Konstanzer Strasse 56, 1000 Berlin 31 West Germany.

COOL TEENAGER

FROM THE PLANET X

BANNED FROM DETROIT

BY CHRIS GORE

Well I wish I was banned. I feel like it is because I can't seem to find a place to get my film shown.

I wrote a script for this dumb trendy "avant-garde" movie. I couldn't raise the money, of course. It's like Emile de Antonio told me, "Frankly Chris, the reason you can't get money...(long pause)... It's a matter of class." And he didn't mean whether I had class or not stupid, it's because I'm lower class.

So the only other way to get a film made is to kill yourself 10 hours a day not thinking. A job. A video store does not require a lot of thought fortunately for those of us burdened with the gift of thinking for ourselves.

This got me enough money to buy some ends and recans from a place called Photo Warehouse in Colorado. Only \$8 a roll for 16mm color reversal 7241. I ordered 40 rolls C.O.D. thinking if I shot on a 1:1 ratio I would have enough footage to make a feature length film.

Oh, by the way, the title, *Cool Teenager From the Planet X*, is just some marketing gimmick, it has nothing to do with the film. It's a song done by my friend Jerry Vile and he gave me permission to steal it. Well, now that I think about it, it may have something to do with the film because it's about alienation and youth and stuff but who cares.

To shoot the damn thing I had an unreliable Bolex. I borrowed another unreliable Bolex from a friend of mine, Paul. Bolexes are actually really great if you're in some lame film program and that's the only thing they have. Also Bolexes, with their wind up motors, will only run for 30 seconds maximum and the sound that's recorded won't be in sync. I needed a real camera. So I had to get a crystal drive camera which means if you use a crystal drive recorder the sound'll be in sync. What a fuckin' pain. I get sick of problems with the technical side of filmmaking. My only recourse was to rip off some stupid rich fuck. Well I interviewed Sam Raimi for my mag, he's a normal guy and stupid enough to fall for my clever tactics.

NOTE: My articles are always filler, so they are written at the last minute. Magazines have to have a number of pages divisible by 4 that's why this article is 3 pages. It was written in 2 drunken evenings over some fine cheap beer and unobtainable scotch.

Fortunately he was out of town shooting *Evil Dead 2* so he didn't have time to read the script which I eventually didn't use anyways because it stank so horribly.

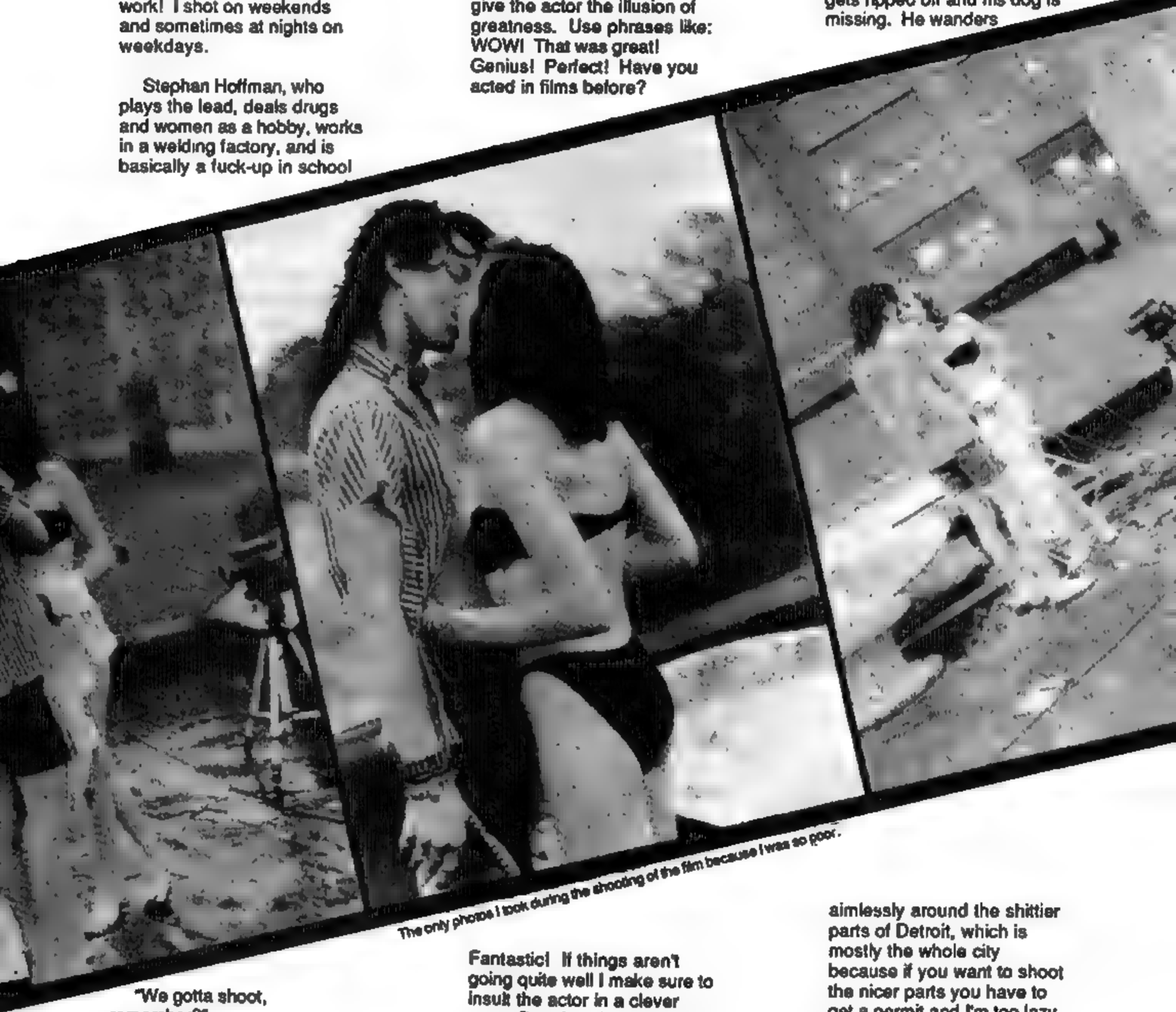
I had to sign some legal contract to rent the camera (a Canon 16mm Scoopic). I lost the contract so I forgot the exact amount that was supposed to be charged per week. I intended to only keep it for 3 weeks. I kept it for 20. It took me a whole summer to finish shooting. Mostly it was because of my actors' weird schedules. I also had to work! I shot on weekends and sometimes at nights on weekdays.

Stephan Hoffman, who plays the lead, deals drugs and women as a hobby, works in a welding factory, and is basically a fuck-up in school

I arrive at Stephan's shitty warehouse, -er excuse me, studio apartment and he'd be asleep. After apologizing for waking him up and a few beers later, we'd be ready to shoot. Stephan's dog, Baron, is more fun than he is, at least the mutt's got a sense of humor.

My experience in working with actors could be compared with babysitting. One must make sure not to hurt the child's feelings/ego. My best advice is to give meaningless compliments throughout the production to give the actor the illusion of greatness. Use phrases like: WOW! That was great! Genius! Perfect! Have you acted in films before?

The film is broken up into 3 sections. The first section is called *Ritual*. It shows Steph doing all the boring rituals that we all have to go through; eating, sleeping, shitting, fucking, working, all the stuff worth livin' for. The second part is *Romance*, where Steph actually finds a girl he likes. They go to the movies and explore Detroit's ruins (all the famous torn down buildings, they are really so cool I don't see why people complain about them, they're beautiful). The last section is *Revolution*. He loses his job, his girlfriend, his apartment gets ripped off and his dog is missing. He wanders



The only photo I took during the shooting of the film because I was so poor.

"We gotta shoot, remember?"

"Oh yeah, be down in an hour."

Fantastic! If things aren't going quite well I make sure to insult the actor in a clever way: *Despite what she says about you, I think you were great.*

aimlessly around the shittier parts of Detroit, which is mostly the whole city because if you want to shoot the nicer parts you have to get a permit and I'm too lazy to do that. The film ends with Stephan just watching the planes take off at the airport.

My favorite scene is the one where he screws Yvonne on a Nazi Flag. He approaches her wearing an American flag on his back. He then lays on top of her and begins humping.

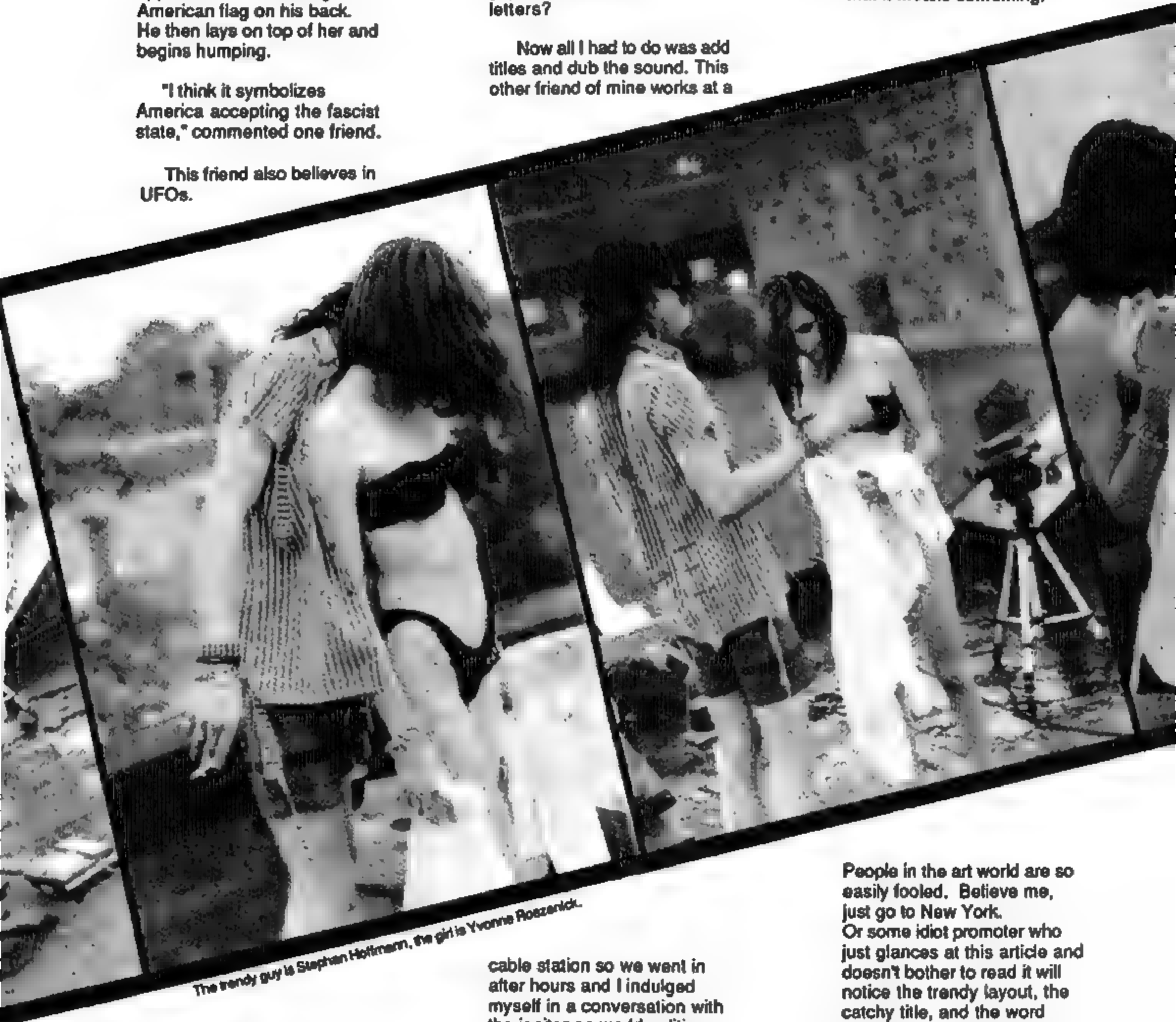
"I think it symbolizes America accepting the fascist state," commented one friend.

This friend also believes in UFOs.

is a lot of letters begin to appear in the mailbox. At first the letters are polite and then they get *mean*. How did these guys know I like mean letters?

Now all I had to do was add titles and dub the sound. This other friend of mine works at a

It's possible I could trick some art galleries into showing it and convince them that it means something.



The trendy guy is Stephan Hoffmann, the girl is Yvonne Roszenick.

To finish the film, since I had no money, I really had to use my acting abilities. I edited the 16mm original and had it transferred to video via Rank-Cintel at Filmcraft lab. After a half hour of giving every compliment imaginable to the secretary behind the desk she said, "Do you have credit with us?"

"Oh, yes," I replied.

She shouldn't have asked.

Credit means you don't have to pay. All that happens

cable station so we went in after hours and I indulged myself in a conversation with the janitor on world politics. No matter what point of view the other person has I always take the opposite just for fun. Philosophically anything can be proven or disproven so all philosophy is bullshit. Try it.

The film is finished and I hate it as I expected. I've got to find some way to get it banned, for a couple of reasons. One: to try and make back all the money I foolishly put into it and two: so I'm not embarrassed that I never finished it, I've been talking about it for so long.

People in the art world are so easily fooled. Believe me, just go to New York. Or some idiot promoter who just glances at this article and doesn't bother to read it will notice the trendy layout, the catchy title, and the word BANNED. He'll offer me some big contract for the rights to my cinematic excrement. The only people that will know anything about it will be the people who actually got this far and finished reading this article. It'll be our secret. . . .

●



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ULVIS ALBERTS
JOAN LEVINE
PHOTOGRAPHERS
LOS ANGELES

I like typesetting!

This centerfold of Mr. Bukowski and beautiful friend was reprinted without permission. So go ahead, use it!

CHARLES
BUKOWSKI

JANET
LEIGH, TIPPI
HEDREN, EVA
MARIE SAINT
O'CONNOR, NGAPA

PRINCESS
DISGRACE

Alfie,
you
bad
boy.

WOOF
WOOF
WOOF
ALFIE

THIS IS
A PERFECT
EXAMPLE
OF WHAT
HAPPENS
WHEN SEXUAL
URGES ARE
SUPPRESSED
AND CHANNELED
INTO FILMMAKING.
ALFRED HITCH-
COCK BECAME
A FAT, IMPOTENT,
SLOB AND MADE
ALOT OF BORING
MOVIES THAT
ARE REQUIRED
VIEWING FOR
FILM CLASSES.
DON'T LET THIS
HAPPEN TO
YOU !

JOSEPH KUTCHINSON

Hitchcock
did not die
of old age.
the truth:
He Actually
suffered a
heart attack
while Jerk-
ing his
SLAB TO
THE ICY
BLONDES
HE COULD
NOT
HAVE.



THE DEATH OF ALFRED HITCHCOCK

SAM RAIMI

The king of Super 8



SAM RAIMI HAS PROCLAIMED HIMSELF THE KING OF SUPER 8. BEFORE BIG PICTURES LIKE *EVIL DEAD II* AND *CRIMEWAVE* HE MADE FILMS WITH HIS FRIENDS ROB TAPERT, BRUCE CAMPBELL AND SCOTT SPIEGEL BEGINNING IN JUNIOR HIGH. HE STILL MAKES FILMS WITH THESE GUYS AND HE STILL SHOOTS IN SUPER 8. SAM TELLS US ABOUT *THE SAPPY SAP*, *THE DANGERS OF ICE CREAM*, HOW TO PLAY A GOOD PRANK ON A FRIEND, AND THE NEXT GENERATION OF FILMMAKERS. ROB TAPERT TALKS ON AND ON EXPLAINING PASTA DINNERS WITH DINO DE LAURENTIIS, GETTING A FREE LUNCH, AND BEING THE VICTIM OF SAM'S PRANKS. BRUCE CAMPBELL GOES INTO EVEN MORE DEPTH WHEN HE TELLS US THE TRUTH ABOUT SAM'S OBSESSION WITH TORTURE AND THE SECRET OF APPEARING INTERESTING. SCOTT SPIEGEL (IN BETWEEN JOKES) FINALLY REVEALS THAT BURNING QUESTION, "WHAT IS A FAKE SHEMP?"

INTERVIEW

SAM RAIMI & ROB TAPERT

Director • Producer

Chris Gore I heard at the *Evil Dead II* premiere that you are called the King of Super 8. Why are you the self-proclaimed King of Super 8?

Sam Raimi Well, I've made so many super 8 pictures and feature length super 8 pictures, and I've marketed super 8 films at the University (Michigan State) to live audiences, selling tickets on a continual basis, took out advertisements on a weekly basis in newspapers promoting those pictures, held super 8 festivals with my brother Ivan and Rob Tapert at MSU and have even made coming attractions for pictures on super 8. I've spent so many years in it, done super 8 sound, double system sync, read up on all my Lenny Upton-

Rob Tapert (rudely interrupting) I'd have to say Lenny Upton is still the King of Super 8.

Sam and Rob have been friends since college at Michigan State. They've made some big pictures together ("pictures" is what you call a movie when you have the money to make it) like *Evil Dead I & II* and *Crimewave*. In between projects Sam still shoots in super 8. I spoke with both Rob and Sam at their run down, ready to be demolished offices in downtown Ferndale.

Gore Not Sam?

Tapert Well, Sam has shot a great deal of footage... Lenny has written the book on it, so to speak, I think that would be his claim if he was to argue - "I have written the book on super 8 filmmaking."

Raimi Why readers, you ask yourself, would Rob Tapert, partner and friend of Sam Raimi, stab him in the back so unmercilessly?

Tapert No, I'm saying Sam has directed a great deal of super 8 but just as far as the King, he may be the King of the directors of super 8, which is certain-

Gore This is good, insult each other more.

Raimi Y'know after considering Mr. Tapert's comments I would like to retract my bold claim of being the King of super 8-

Gore The Prince of Super 8?

Raimi That's not a bad title, I may demote myself to the Prince of Super 8, not that this wouldn't be happening if your recorder wasn't running, but seeing as how Rob has got me on the spot, my boldacity and wild bravado, maybe I did overstep my bounds a bit.

INTERRUPTED BY A PHONE CALL

(Sam is busy on the phone so I continue the conversation by trying to drag some dirt out of Rob "Tubs" Tapert)

Gore How did you get all this money?

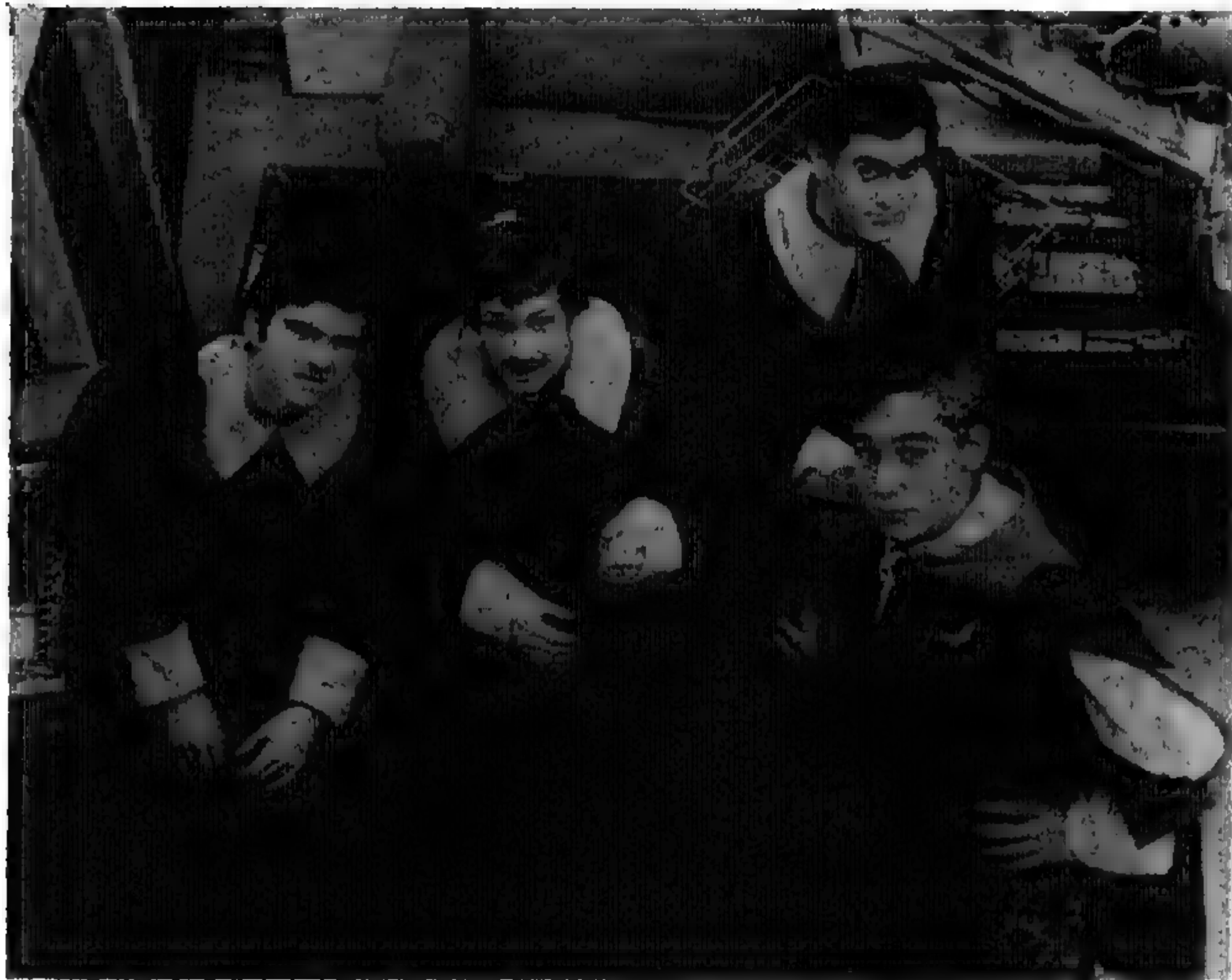
Tapert Which money?

Gore To make *Evil Dead II*.

Tapert We were very fortunate in getting the money on *Evil Dead II*. We had been negotiating with a company for about 6 months and weren't getting anywhere



(L to R) Scott, Rob Tapert, Sam, Bruce, Josh and some easy MSU pick-up.



John Cameron, Scott Spiegel, Bruce Campbell, and Sam Raimi in Shakespeare class.

and at the beginning of this someone from the De Laurentiis Entertainment Group called and said we want you to make a movie for us and we said we can't we're in the middle of getting something going, they called us about 4 months later and said, "Okay now are you ready to come make a movie for us," and we said "NO, we're still negotiating," and they said, "This is ridiculous," and they made us an offer. It was a good stroke that happened to us.

Gore A good stroke?

Tapert I guess Dino had liked the first *Evil Dead*, it had done very well.

Gore Did you meet him?

Tapert Yeah-

Gore What's he like?

Tapert He's an incredibly charismatic businessman. He is a personality.

Gore Did you have to suffer through pasta dinner after pasta dinner to get four million dollars from Dino?

Tapert No. We probably only met with him for a total of under an hour for five meetings.

Gore He's a busy guy?

Tapert He doesn't like to be bothered with details.

Gore Like making good movies?

Tapert In his career he's made some.

Gore So you were the big star of *The Happy Valley Kid*. You went around and killed some professors, is this based on any sort of real life, did you wanna kill yer professors when you were at MSU?

Tapert Actually the professor that was in it was a film teacher at MSU.

Gore -agreed to get killed?

Tapert He agreed to get killed under an assumed name of Pierre Le Blanc and he got shot along with a few other students, but it was all in the name of art. That was our first commercial movie in that we charged an admission at MSU. A 55 minute long movie about a student driven mad-

Gore Tell me about those early days of putting up with



Sam gets plect!

Sam being obnoxious all the time, of course you're all obnoxious-

Tapert Yeah, course I blew Sam's King of Super 8 thing, but actually Sam does still shoot super 8 movies. He works out gags in super 8.

Gore Like *The Sappy Sap*?

Tapert Like *The Sappy Sap* and there's some others. We got a lot of two reels, y'know we've got our own *Flight of the Navigator*, an early aerial movie we made, just a great deal of small films we shot, like the movie of going to *The Shining*. We were psyched to go to *The Shining*.

Gore And you probably fell asleep.

Tapert We filmed us going to *The Shining* in all our anticipation and then we were disappointed leaving.

Gore A bad ending to that movie.

Tapert But actually I now like *The Shining* a lot, with time it has grown on me.

Gore So tell me more about these early days, you met Sam in junior high?

Tapert Sam and Bruce had gone to high school together. I met Sam in Shakespeare class and he was the younger brother of my roommate at the time, Ivan, who is now a doctor. And Sam used to torture me beyond belief in class-

Gore Just like in *The Happy Valley Kid*.

Tapert Sticking me in the neck, before that the professor walks into class and Sam would sit there and talk very loudly, "I'm gonna really tell 'em off, I'm gonna say 'Hey baldy we're really losing some hair in a hurry aren't we.'" The entire class would kind of look strangely at Sam and think that since I was his friend it would be guilt by association. I thought some of the things were funny but-

Gore What are Sam Raimi's best pranks?

Tapert That's tough because I don't know which one's were Sam's and which ones were Scott's because they both

denied that they did it. I know Scott (Splegel) actually pulled the worst prank on me. He put a load in my cigarette and I was driving down Woodward and it went off in my cigarette and it scared the shit out of me and I veered up into the median, and then the cops came and arrested me for drunk driving, although I wasn't drunk and then they released me when the story got cleared. For a little while they assumed that the sulphur smell in the car was dope, too. I tried to tell 'em, "No it was a cigarette load!" Scott is still suffering. I'm going to torture him to his grave. Sam's gags are always different than Scott's. Sam plants ones that you won't find for a year. Like we were living together in college and there were a lot of pranks that he pulled. They aren't pranks they're jokes. Scott's the prankster. He was the one who would put the honey under the plates so they'd stick in the cabinet and put the stink perfume in the bedroom. He was the guy in the snowball fight who would throw an ice ball. Sam wouldn't do that.

Gore He wouldn't do the mean ones.

Tapert The early days for Sam and myself were the late 70's and early 80's in college



Rob, unknown, Sam, unknown, and Josh in the woods shooting *Evil Dead*.

and we had our film society at MSU and worked showing different super 8 movies of area filmmakers and we sold tickets for a buck and a 1/2 a shot and people would come see them and some movies they liked and some they didn't, but at the time we lived in an apartment. Kind of a fancy apartment our last year at MSU that had very thin walls. Well in super 8 you record onto the projector and we were dubbing in the room making these movies for class. It was a Shakespeare movie for a class, a super 8 Three Stooges cross and *Clockwork*, a little horror film and *It's Murder*, an hour and a half long comedy. We were dubbing these and kept everyone in the building up all night long with screams and things. Finally we were evicted from our apartment building for making too much noise. It culminated finals week winter term when we were showing this horror film to our professor and the women next door were trying to study for their finals as graduate students. Sam kept boosting the scares on the projector and they're banging on the door and we said, "Look, we're showing this to our professor, please we gotta keep it up." "I don't care what yer doin' I'm gonna get you thrown outta here!!" Lo and behold like 2 days later the server came by and handed us a notice that we were evicted, so rather than get a new apartment we said, "Let's go make a feature." And with that we left school and started raising money for *Evil Dead*.

Sam comes back in the room after being on the phone and then on the dumper.

Gore What's the next movie you are going to make?

Raimi I think I would like to make another super 8 movie right away. Because they're so much fun to make and they're definitely affordable



A publicity still for *It's Murder*. Bruce is the sergeant, Scott has the glasses, and Sam is sitting down.

and you can really do anything you want on super 8, except maybe complex special effects, but I don't have to put in these fx to satisfy myself. It should be a very satisfying experience. I think I'm going to do that.

Gore Tell me about *The Sappy Sap*. The whole plot is Scott Spiegel trying to cross the street?

Raimi *The Sappy Sap* is the story of one man and his attempts to cross the street in Ferndale, Michigan. He sees a female of the opposite sex, he tries to cross the street and the film is basically the story of what happens from that point on. The conflicts that he encounters and the eventual success in his attempt to cross the street.

Gore What happens?

Raimi Well like in John Ford's classic *The Searchers*, the object that he desires has changed in value and he is now the finder of a prize that is meaningless to him.

Gore So it's an HOMAGE to *The Searchers*?

Raimi I guess so, in a sense, or in a nonsense.

Gore Tell me about *It's Murder*, was *Crimewave* based on *It's Murder*?

Raimi No. *It's Murder* was a feature length super 8 that I made with Scott Spiegel and a number of local Detroit cameramen and actors. We made this while we were studying at MSU. This was

STUNT WORK

Sam does his own stunts for *The Blind Walter*, a Three Stooges-like comedy.



marketed through the MSU Society for Creative Filmmaking and we were able to get responses from a real paying crowd. That was its value to me. Some things they liked, some things they didn't.

Gore The Farewell to Arms joke is in there in a different form?

Raimi There was this book that said Farewell to Arms by Stubby K. So it's another variation of that gag.

Gore How did you meet Bruce Campbell?

Raimi I met Bruce when he was wet behind the ears. We met in drama class in 10th grade at Groves High School. He was in 11th grade.

INTERRUPTED BY ANOTHER PHONE CALL

Gore *Six Months To Live*, you starred in it and directed it?

Raimi That movie I made with Scott Spiegel and we produced/wrote/directed together.

Gore It was shown on the Ghoul Show?

Raimi Yes, local Detroit Horror Movie Host and he's quite a wild fellow, very funny and energetic.

Gore It's my favorite of your super 8 films. I love when the guy digs the hole, shoots himself, falls, and misses the hole.

Raimi Yeah, a few big sight gags in that. You can do a lot in super 8. It got big laughs in high school.

Gore I loved your acting style.

Raimi That's Moe's complete Instant Intolerance with machines that don't work or, usually things he doesn't understand. His instant anger to wrath.

Gore Are you going to be doing anymore acting?

Raimi I play a small role in *Evil Dead II*, which I highly recommend the readers to see. I play the role of a Centurion, Centurion #3 is my role, highly memorable part. I'm also in Bill Lustwig's new movie, *Maniac Cop*. I play a newscaster, and I'm in Josh Beckers and Scott Spiegel's movie, *Stryker's War*.

Gore You play the best Charles Manson ever. Tell me some dirt.

Raimi Yeah, I got some. It was on my shirt but I washed it.

INTERRUPTED AGAIN!!!!!!!

Gore What's the scariest thing that ever happened to you?

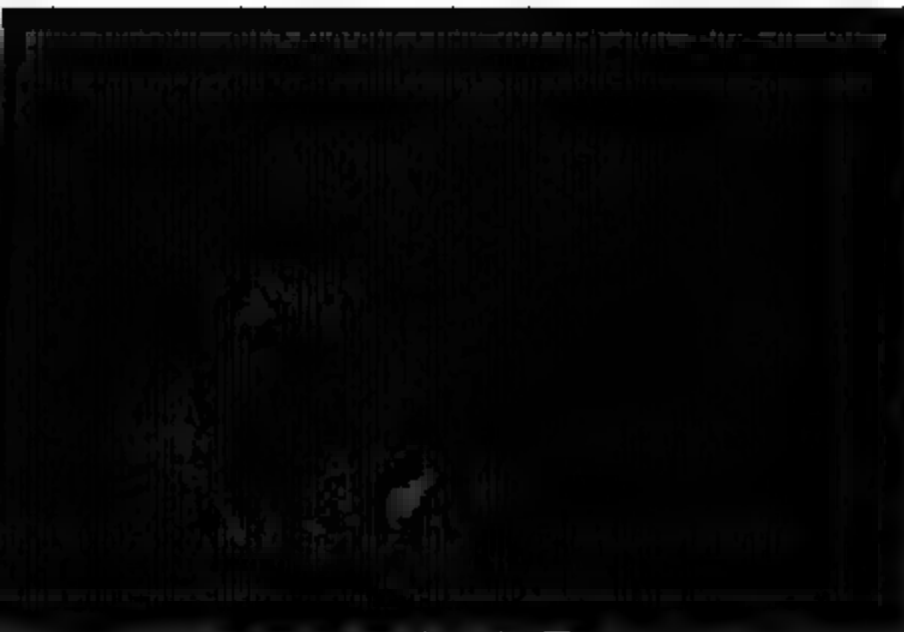
Raimi Hearing a noise in the apartment beneath my house, when I was living in New York, and going down to investigate in the middle of the night, finding the door open and no one answering when I knocked, and moving through the blackness of this apartment after hearing a woman's painful sigh in the rear of the blackness. It was not a pleasant experience. This long walk through the murk. This tip on the edge of the realm of madness. This progression through night was a terrifying experience, never knowing what lurked in the darkness beyond. Right Rob?

Tapert Wait Sam you've got to tell the end of the story, because what you discovered at the other end of the dark is what's fascinating.

Raimi That's what's gonna sell **FILM THREAT** number 14 not 13 buddy.

Gore Yeah, c'mon I gotta stretch this out I gotta get as much outta this as I can.

Raimi Read **FILM THREAT** next week when you learn the terrifying conclusion of what it



A demon from *Evil Dead*.

was I found on the edge of that darkness.

Gore What'd you find?

Raimi I found a woman who had fallen from her bunk bed eating chocolate chip ice cream, who was going to get another bowl, she forgot that she was on the top bunk. See, I've always said that ice cream is not good for your health. Milk fats and in this case a broken leg. When I turned on the light there was blood melding into the melted ice cream and glass fragments. It was disgusting. Boy, I'm giving you a really bad interview.

Gore No, don't worry, I'll try to make you sound intelligent. (*I tried, I failed*) What's your favorite prank?

Raimi I think it's probably the long term prank that I'm the largest fan of?

Gore Tell me some that you've pulled on people.

Tapert (*Interrupts because he likes to see his name in print*) Some of them he may not want to divulge at this time because they are still in the works.

Raimi They have taken seed and are taking root. Certainly an insta-gratification prank would be the old shaving cream in the earpiece of the telephone, go in the other room, dial the number on the other line, and let the poor

sap pick it up. (*Demonstrates*) "Hello what the—" Shaving cream right in the ear, something I can't recommend for young children of course but it never fails to get a laugh. I'm into the intense scares, but some gags it all depends on how you set them up, like usually a good tip can be gotten from a friend. A friend may call you and tell you that he just dropped off his car at Leo's Auto Shop. You've just been planted with a very particular piece of information. You can call him and pretend to be from Leo's Auto Shop and tell him his car was destroyed or they found a dead body in the trunk or some crap that he would believe because because it's coming so far out of left field. So I would say when planning a prank look for the secret tip that will make it uniquely powerful.

Gore Now for a serious question, I've noticed that your style in the use of the moving camera has increased to manic proportions for *Evil Dead II*, it's almost a cartoony style. I heard you mounted the camera to a board and ran through the forest?

Raimi All film techniques that we've done have been done in part or in whole by other people. It's just taking them and using them for your own purposes. I can't claim that we've ever done anything new. As far as the look of the film what I usually do is say what has to be portrayed here, if it's two people talking about a book, then do I want to include the book in the frame and if so is it on a table, if they're standing it's going to mean a wide shot. So I determine what the shot is based on, what information has to be portrayed to the audience, and then I know that I can't shoot a whole scene in wide shot, I've gotta come in closer so you can see what their facial reactions are, it's much

more interesting, movies are about people at the end of the day. So you've gotta move in for a close-up, hopefully you save that for a dramatic moment or not necessarily a dramatic moment, but at a time when the audience is curious as to how a character might react to something. Okay, now those are the basics of how I start and then I say, how can I make it even a little more interesting?

We are interrupted by yet another phone call and I am left alone with Rob Tapert who goes on to bore me explaining his role as a producer, going out to lunch, trying to get the other person to pay and then ordering two deserts for himself.

Gore How did you work with your crew?

Raimi We meet at breakfast and I show the storyboards to the assistant director, the director of photography, Peter Deming, and the production manager and the second assistant director and I say: these are the shots we have to get, these 18 or 19 shots and they say well Sam, three of these are looking towards this wall let's shoot those first and since those three have the actor in it, and we want to get rid of the actor early so we don't have to



Sam, Scott, Bruce, and Josh at college hard at work on film studies.

Six Months to Live

Sam goes on a wild spending spree when he finds out he's gonna die.

pay too much money, let's put the other shots with that actor also, then let's go to these where the stuntman is used.

Gore You mentioned earlier that *Evil Dead II* is a good picture but you're not happy with it, what do you mean by that?

Raimi What I mean is I want to make a picture that works from beginning to end, has a strong story, powerful characters and interesting situations that drive the story forward. And then present it in an interesting filmic light. I'm looking forward now to a new crop of young filmmakers who are making their films on super 8 and video, the next generation. I'm waiting for some 20 year old filmmakers. The next generation of filmmaker is coming and he's reading your article now and his blood is boiling.

Gore And he's getting a big stiffy going, "OH BOY! I'd like to be as good as Sam Raimi some day."

Raimi No, the next generation of filmmakers is hopefully a literate crowd, one who has read a lot of books and knows the craft of writing, and knows it through sitting down night after night and writing scripts. They can bullshit about it but they have to do the homework. And until I think we get that type of literate type of writing filmmaker that there won't be another generation there's only going to be this middling crowd which I am a member of and not proud of. It's not that we're lazy it's just that we're stupid and we have to do more homework. I'm hoping the next generation is

reading books and learning their craft before they pick up the camera because there is a lot to bring to film from other mediums.

Gore It's almost as if the films have become too formulaic. There's not that many demands on filmmakers to make good movies.

Raimi Are you going to pay us any money?!!! Let's talk about the bill you owe Renn Pix while that thing is running, buddy!

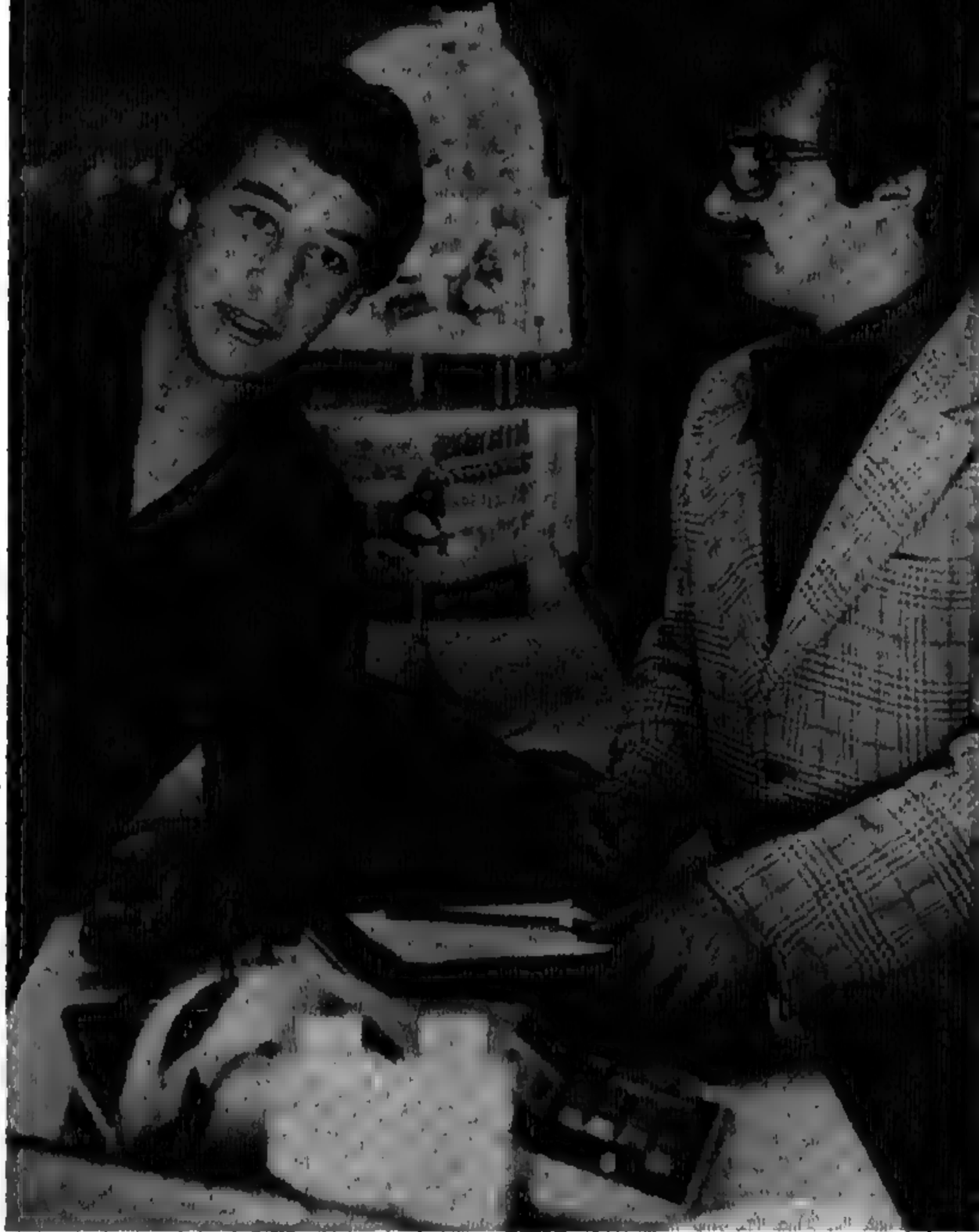
Gore What about all this FREE publicity, let's add that up, hmmm- \$300 for a full page ad in FILM THREAT, gee, I think it evens out!

Raimi I just hope you print this in your rag.

LAUGH

Tape ends.
(Next time I'll have to use C-90s instead of C-60s, then maybe I'll get a more interesting interview)

●

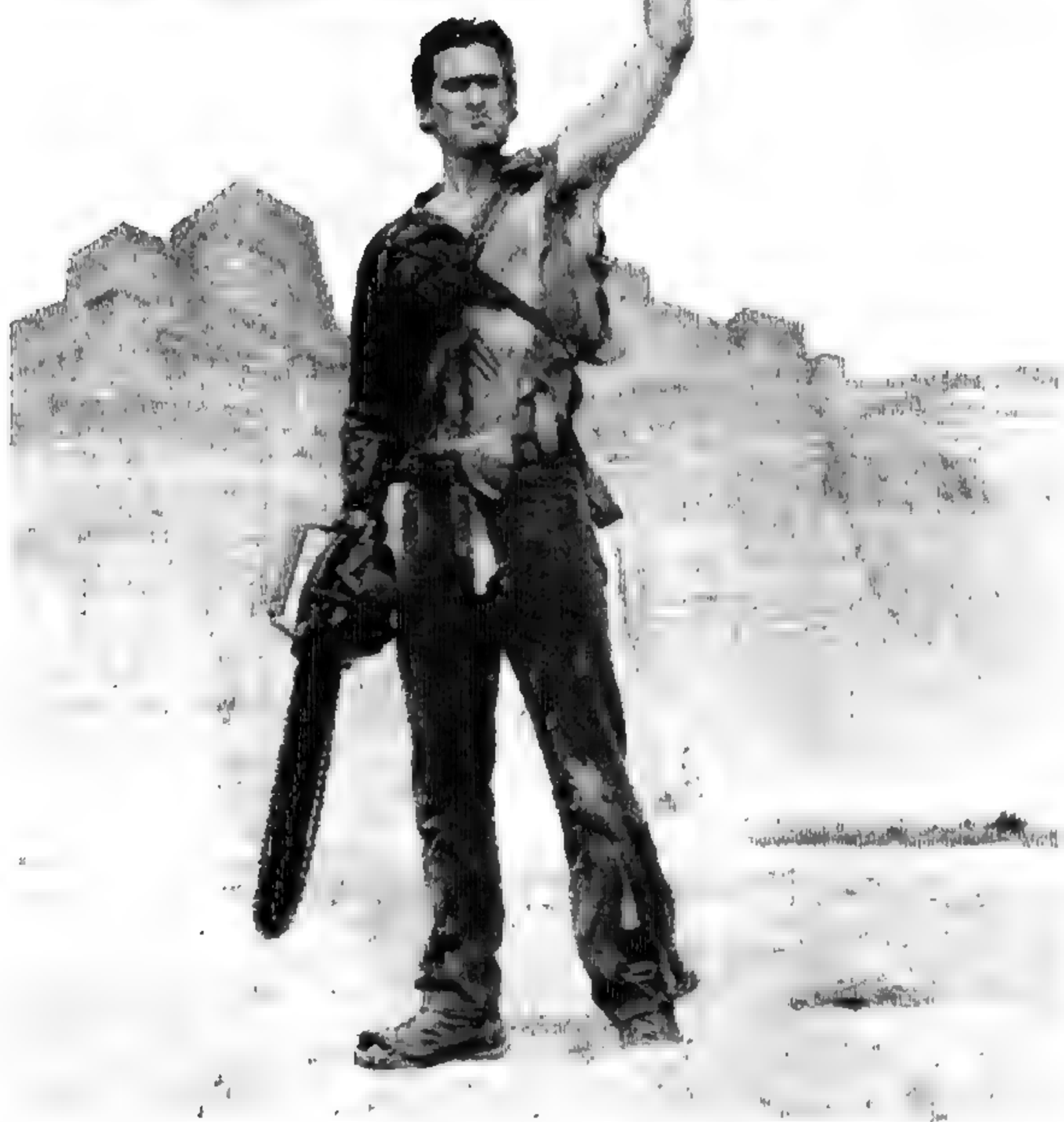


Sam and Scott in *Six Months to Live*.

INTERVIEW

BRUCE CAMPBELL

Actor • Producer



Bruce is a real normal person. He's got a wife and kids and he's an actor who stars in horror movies. He also has a lot to do with producing movies (like *Evil Dead II*). I talked to him over the phone (from Detroit) while he lounged in his spacious Hollywood home.



You Natzy Spy

Ted Raimi, Bruce Campbell and Jim Herald in this super 8 classic.

Gore I'm sure they wanted to send you home early since you were being paid so much?

Campbell Well, that's a matter of opinion. This picture took two years. Spread it out over two years and you're making yuppie salary, if that. So, it's a myth. The Hollywood myth. As far as endurance, I'd say Sam put in more than anybody. His homework was never done, actors could go home and go to bed. Sam had to go back and do the storyboards for the next day.

Gore You and Nicholas Cage were both thrown threw the windshields of cars in *Evil Dead II* and *Raising Arizona*, was this an intentional crossover with Sam and Joel Coen?

Campbell No, completely unintentional.

Gore It seemed that there were so many things that crossed over in those two movies; you being chased through the cabin in *Evil Dead II* by the evil spirits, Nicholas Cage being chased through

the house by the cops in *Raising Arizona*, this was completely unintentional?

Campbell I would say there was nothing obviously deliberate. They had both read each other's scripts. I have a hunch both ideas were there already. Those guys work together a lot. They enjoy the same sort of thing. I don't think they got on the phone and said, "Hey, Joel you put Nick through the window and I'll put Bruce through the window!"

Gore Are you sure they wouldn't do that? It sounds like something Sam would do?

Campbell There were too many other things that were specifically done. Did Sam tell you the poster on the wall theory. In *The Hills Have Eyes*, there's a scene where these crazies break into this trailer home and ravage it, on the wall there's a poster of *Jaws* that's torn in half, as though, however scary *Jaws* was, it's not nearly as scary as what's going on in the trailer. So we took a poster of *Hills Have Eyes*, which is Wes Craven's picture, and tore that in half and put that in the basement of the first *Evil Dead*. And then on *Nightmare on Elm Street*, he's got the girl watching TV and she's watching a clip of *Evil Dead*. So what we did in *Evil Dead II* is we took a *Nightmare on Elm Street* poster and tore that in half and put that in the basement. This is a running gag between Sam and Wes Craven and they've never met.

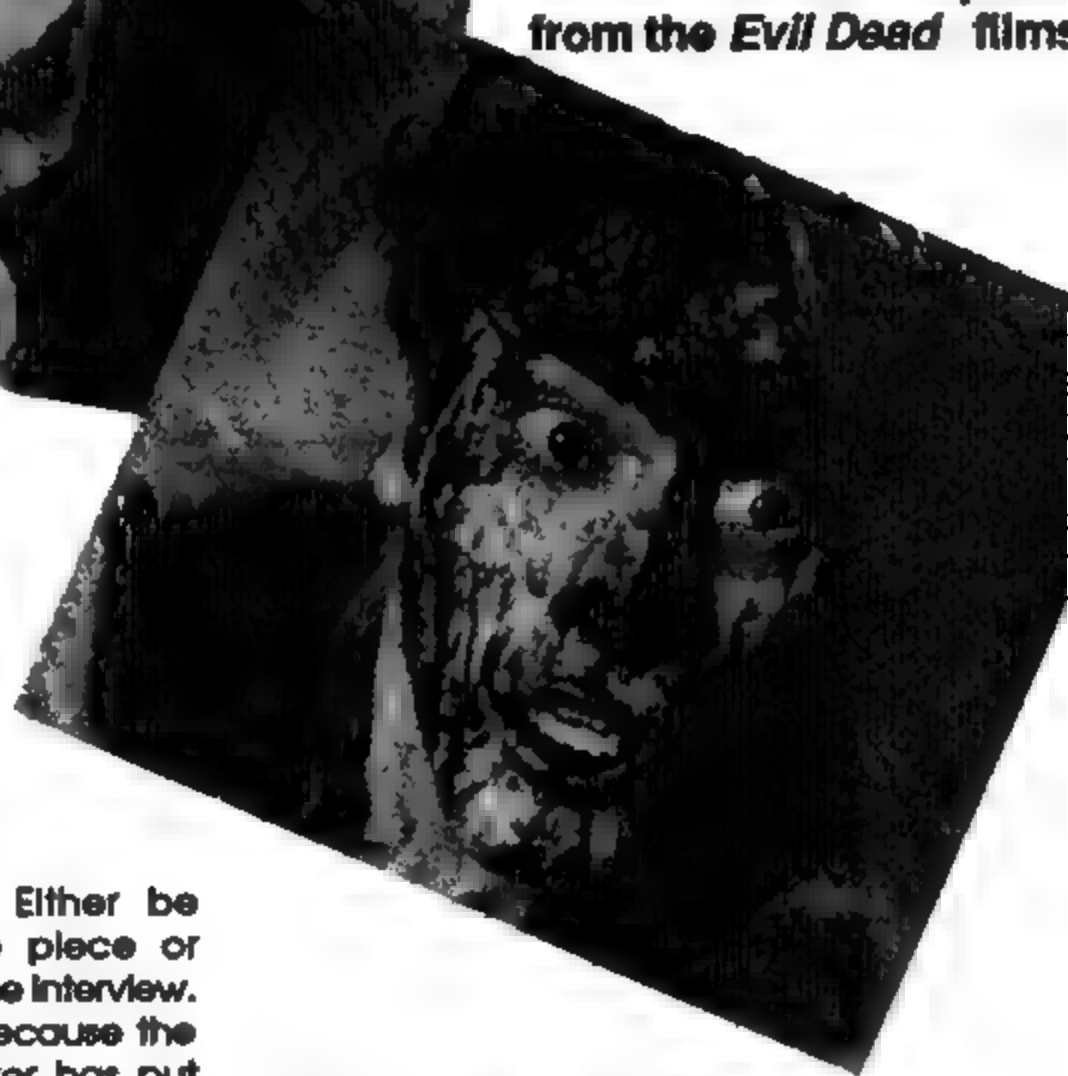


Within the Woods
Bruce Campbell gets made up for this half hour super 8 predecessor to *Evil Dead*.

EVIL FACES



The many expressions of actor Bruce Campbell from the *Evil Dead* films



Gore If you could co-star with any actor, living or dead, who would it be?

Campbell Cary Grant.

Gore You do a million of these dumb interviews, you probably get asked the same questions a lot. It must get boring for you. What have you always wanted to say, just so you could see it in print?

SILENCE AS BRUCE THINKS HARD ABOUT THE QUESTION AT HAND.

Gore Don't you just want to yell at the interviewer or say Sam Raimi wears girls underwear! Or something like that?

Campbell It's not a matter of yelling I just want to give a piece of friendly advice.

Gore Which is?

Campbell Either be interested in the piece or don't show up to the interview. It's that simple. Because the poor sap filmmaker has put several years of his efforts into this project. I guess it goes hand in hand with the filmmaker, too. Because I know a lot of filmmakers since they have done a lot of interviews can adopt an attitude. And I think that's wrong too, because if they didn't want to promote the picture, no one says they

have to. They can be the Stanley Kubricks and sit at home and not do interviews. It kinda comes with the territory also. I did a short tour through the south for *Evil Dead II*. It was five or six interviews a day, all different mediums, and you would run into the same questions but it's sort of a challenge because it makes you-

A CALL RINGS THROUGH ON MY PHONE AND WE ARE SOMEHOW DISCONNECTED.

●

INTERVIEW

SCOTT SPIEGEL

Filmmaker • Screenwriter • Producer

Gore What is a fake shemp?

Spiegel Me and Sam and Bruce way back when in '75 were big fans of the Three Stooges, we watched the Three Stooges everyday after coming home from school, so we noticed that there are 5 shorts made after Shemp had died, yet they still had Shemp in them. Well we realized that in '55 and '56 they were reusing stock footage, they were butchering up shorts from the late '40's to make new ones. When Shemp died, they got in a fake shemp and most of the footage was of Moe and Larry. When we caught on to this we thought it was the funniest, wierd, horrible thing we'd ever heard. Shemp came in and it was so fake, the guy was taller, they had the audacity to have this actor imitate him. "Shemp guard the door!" "HEEP HEEP HEEP HEEP HEEP HEEP." He's in 4 shorts. And we realized that when we were making movies you couldn't get the friends on weekends, the same actors a lot of times. So we'd say, okay you're going to be a fake Shemp, you're going to be doubling him, in other words. It really caught on such as the credits of *Evil Dead I & II*. And I'm a fake shemp in both pictures.

Gore Where are you a fake Shemp in *Evil Dead II*?

Spiegel I'm in a suit of armor. There was a shot of the deadite getting blown up and Josh and I getting splattered with blood, but it ended up on the cutting room floor.

Gore What are some of the in-jokes in *Evil Dead II*?



Scott downing with a body from *Evil Dead*.

Spiegel A lot of dubbing, for instance, Sam doing the voice of the hand, the fact that we know it's Sam makes it even more funny. There's a line where they find Ash and think he has cut up the parents and Jake, that cheap hick, says, "That crazy buck's gone blood simple." A reference to Joel and Ethan Coen's *Blood Simple*. The Farewell to Arms gag was a hold over from another movie *It's Murder*. It's just like the Three Stooges, everything's an homage. There was a review from UCLA that was beyond intellectual, and Sam and I are laughing because if we put that much thought in it, I don't know what we would've ended up with. I guess the intentions were there and if this guy wants to psychologically break it down that's terrific and it might all be there, but we certainly didn't delve as deep as this guy was going.

Gore *Evil Dead II* starts as if *Evil Dead I* didn't happen, what's the explanation?

Spiegel Unfortunately, New Line owns the rights to the picture and many different factors entered in, we thought of using stock footage but the original was shot in 16mm, so did we want to blow it up and put it in this 35mm picture? or should we get the original actors together and shoot new scenes? or should we fake shemp 'em? So we just decided to scrap the whole thing and start from scratch.

Gore So what's your next project?

Spiegel Hey what do you call an Alaskan lesbian?

Gore I don't know, what?

Spiegel A Klondike.

Scott's a joker, a prankster, a comic and he makes movies. At an early age he met Sam and Bruce and in this startling interview he tells of those early days. Scott has written screenplays (co-writer on *Evil Dead II*) and produced films (the recently released *Thou Shalt Not Kill Except* also known as *Stryker's War*) so he's a hip, cool, dude. I spoke with him at Dave's comics in Royal Oak while he ate McDonalds (I HATE McDonalds!) with his trendy girlfriend.



Scott with the infamous hammer.



Scott gets a well-deserved beating in James Bombardieri.

LAUGH

Gore Yeah, I gotta ask you what are the best pranks you guys ever pulled on the movie set, I know you are famous for that, I know because I've been victim to some of them, the hammer-

Spiegel I had this empty box and I dropped this heavy stapler at the same time so it looked like (CRASH!) and I threw it to Scott and he freaked out too much. He

couldn't trust me after that. The best one was in 1979, Josh is in California trying to get Stryker's War made through Roger Corman, he was waiting at the phone for like, four years. Waiting by the phone, cut to me calling him up, he was sleeping, "Hello!!?" (In a deep voice) "Yes, Josh, Roger Corman speaking." "Oh, yes Mr. Corman," "Yes, I'm very interested in Stryker's War and I'd really like to finance it" "You're kidding!!!" "Ha sucker

this is Scott" "I'LL KILL YOU!!!" Brought him up and then brought him down so quick he was so tormented. Sam played a similar prank with Josh about a year ago about Stryker's War, he pretended he was Salla Hasanan and he had that accent and he made Josh lie like four times. "So I heard you shot your picture in 35mm?" "Uhhh... yeah ... we did." We used to have this old man mask, well actually it was a Tor Johnson mask, in high school we used



James Bombardieri



Sam and Bruce shooting in super!



The Ghoul Show. Scott showed *Six months to Live* on the Ghoul Show and here he yucks it up with the host Mr. Ghoul himself (Ron Sweed) "Hey Froggy, hiya gang, hiya, hiya, hiya, hiya, Ooadey!"

to terrorize people. So, I'd dress up as this meek old man and pretend to have heart attacks. People really freaked out. The best one we filmed. It was like candid camera. I walked up to this guy I was going to school with he was mowing the lawn and I pretended to have a seizure. You see him drop the lawn mower and run away. The camera is jiggling Bill's laughing so hard. The neighbors are slowly approaching the man. I hear 'em go, "My God, he's had a seizure." I'm laughing so hard underneath the mask I have to pull it off. And these people said, "I'll never talk to you again!" They talked to me the next day. People set themselves up to be stung. This girl who lived on Walnut Lake had some people over and she goes, "Everyone's away, I'm really frightened to be here alone." Never should have told me that. So we had a party and I had the old man mask in the car and everybody left. She's closing the drapes on the picture window and I come up there and she goes, "AAAAHHHHHHHHHHHH!" This girl was the wrong one because she's the kind that if she drops her hamburger on the floor it ruins her whole day. She was real upset and didn't get any sleep, she'll probably never forgive us.

Gore What about the famous hammer?

Spiegel I had Gary Jones make up a rubber hammer and I got more mileage outta that. All you have to do is toss it to somebody and they freak out. Jolie needed a hammer in the office and she goes, "Oh here's one," and she goes (Demonstrates lifting a hammer seemingly light as air). It was too much. It was like Journey to the Far Side of the Sun. What's real and what isn't. Sometimes you can set people up. I'd say, "Hey Josh hand me that hammer," and he'd throw it at me and hit me in the face and people would go, "OOOOHHHH!" The best one was Scott Mitchell had these realistic looking spiders and you'd set the spider on the person's shoulder and Josh would say what's that on your shoulder? It looked so real and horrifying. Everybody went "AAAAHHHH!" What's so funny when you do these gags to people they accept that basically they've been made a fool of in a certain way then they want to do it to somebody else.

Gore So tell me how you got interested in making films.

Spiegel I got interested in it with some buddies, and we did a movie called *Inspector*

Klutz Saves the Day, this was in '69 and we had one of the first super 8 cameras. We made this movie and it was silent and we all played monsters because we were really into monsters, we made it a comedy though. And people liked it, it worked. We really got hooked into the Stooges, we would do variations on the Stooges themes. Sometimes we would directly do a whole episode. It's great to actually study one and do it, because you learn so much about cutting and composition. We kept showing them at the clubhouse down at this beach and they were really big hits. And they said why don't we pitch in and give these guys a splicer because we didn't really understand editing we would just edit in the camera. This is in junior high, where I met Sam and Josh and Bruce. By '72 we were making movies with a soundtrack. We said Bruce let's see your movies and I'll show you mine. We showed our movies and they were really technically far advanced from what Bruce was doing which was everybody's first picture is making things disappear. Thank God we never did that. After we showed our movies Bruce goes, "I don't want to show mine."

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Gore What about Sam's movies?

Spiegel Sam did a picture called *Out West*, ironically, on the other side of the track, he was doing Three Stooges movies. He had a really neat camera, it was sound and we started making movies together. So around '73 we started making movies with Bruce, I'll never forget it, we were doing one with Bruce, one called *Three Smart Saps*, and Bruce comes in with a suitcase and this complete wardrobe, we were just kids and he'd throw on a suit coat and had on this fake moustache and haircolor spray and we said, "Oh, he's a real actor." All the interest was there, so Sam, Bruce, and I started out on basically the pictures that I was behind. Sam had a small part in *No Dough Boys* in '74. Then Sam made one the next year called *Bogus Monkey Pig Nuts* and I was in it and it just kept happening. I worked with Bruce quite a bit and we both worked with Sam and vice-versa. Bruce and I did *James Bombed*, Sam's in it. Sam did a civil war movie and Bruce and I were in it.

Gore What about your interest in the Three Stooges?

Spiegel I corresponded with Larry, he was cool, unfortunately I never met him, but I talked to him over the phone many times. He was the greatest. I talked to him too much, he couldn't get me off the phone, "I gotta go now my nurse is giving me my medicine." "WOAH, wait a minute, one more question!" "Really son I gotta go."

Gore What more can you tell me about those early days.

Spiegel We had the Metropolitan Film Group which consisted of Bill Kurt, John Cameron, Mike Ditz, Sam Raimi, Bruce Campbell, and myself. It didn't work, too many heads were butting. It all started to disintegrate because you find out everybody has their own ways of making movies. Sam and I certainly weren't organized on a level, which is a torture to a lot of people. Everyone had different ideas of how it was done. I think John Cameron put it as, we're all little ants trying to get up the hill, nobody's quite sure but



Shooting effects for *Evil Dead*.

It's Murder

The super 8 feature premiered at Michigan State and people actually paid to see it.

we're all trying to get to the top somehow, someway. The top of the hill meaning to make a feature. So we did *Six Months to Live*, that film was not terrific technically, luckily we shot enough of it outside so we didn't have to worry, we're very weak in that department. When Sam and I did *The Sappy Sap* a couple years ago... I don't know Sam and I wanted to do a super 8 comedy-

Gore This is after he's made these million dollar budgeted features?

Spiegel Well, it's therapy. Brian DePalma does that a lot, he shoots in super 8 to get some ideas across on camera angles. It's great and Sam's a big fan of super 8. Getting back to *Six Months to Live*, that was like a compact comedy that got incredible laughs and that kind of shifted things because we were thinking with the Metropolitan Film Group, before we came up with that name we were thinking of calling ourselves Madcap Films or Paramutual Pictures or some nonsense. We had the dumbest argument about it. So what eventually came is everybody split up and it was Sam, Bruce, and Rob; and Josh and I. Like the real ones who really cared about it stuck together-

THE TAPE RUNS OUT AND I HAVE TO TURN IT OVER-

Spiegel ...and now you know what I meant when I say I got the story from the mother.



Scott in *Toro, Toro, Toro*, the obligatory student lawnmower film.

The Early Days Filmography

Scott Spiegel's very own personal version and not to be confused with the real one.

1969	Inspector Kutz Saves the Day
1970	Cry of the Werewolf
1971	Pies and Guys Corny Casanovas
1972	Piece of Mind
1973	Three Smart Saps
1974	The Singing Nuts Haltwit's Holiday No Dough Boys
1975	I'll Never Heil Again The Jimmy Hoffa Story Bogus Monkey Pignut Swindle
1976	James Bombed Mystery No Mystery
1977	Six Months to Live Happy Valley Kid
1978	Shemp Eats the Moon It's Murder
1979	Attack of the Helping Hand Within the Woods Nightcrew Clockwork
1980	The Blind Walter Stryker's War (super 8 version)
1981	Toro, Toro, Toro
1982	Cleveland Smith Bounty Hunter
1983	Crimewave
1984	Thou Shalt Not Kill Except...

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I HAVE LIVED AND SINNED

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SHAME HORROR DESPAIR

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...

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9 GIRLS
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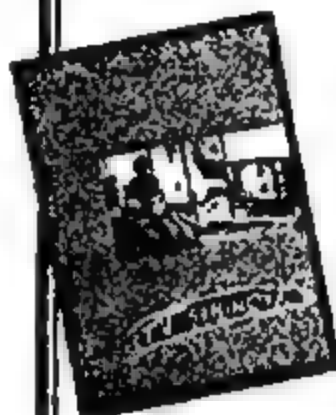
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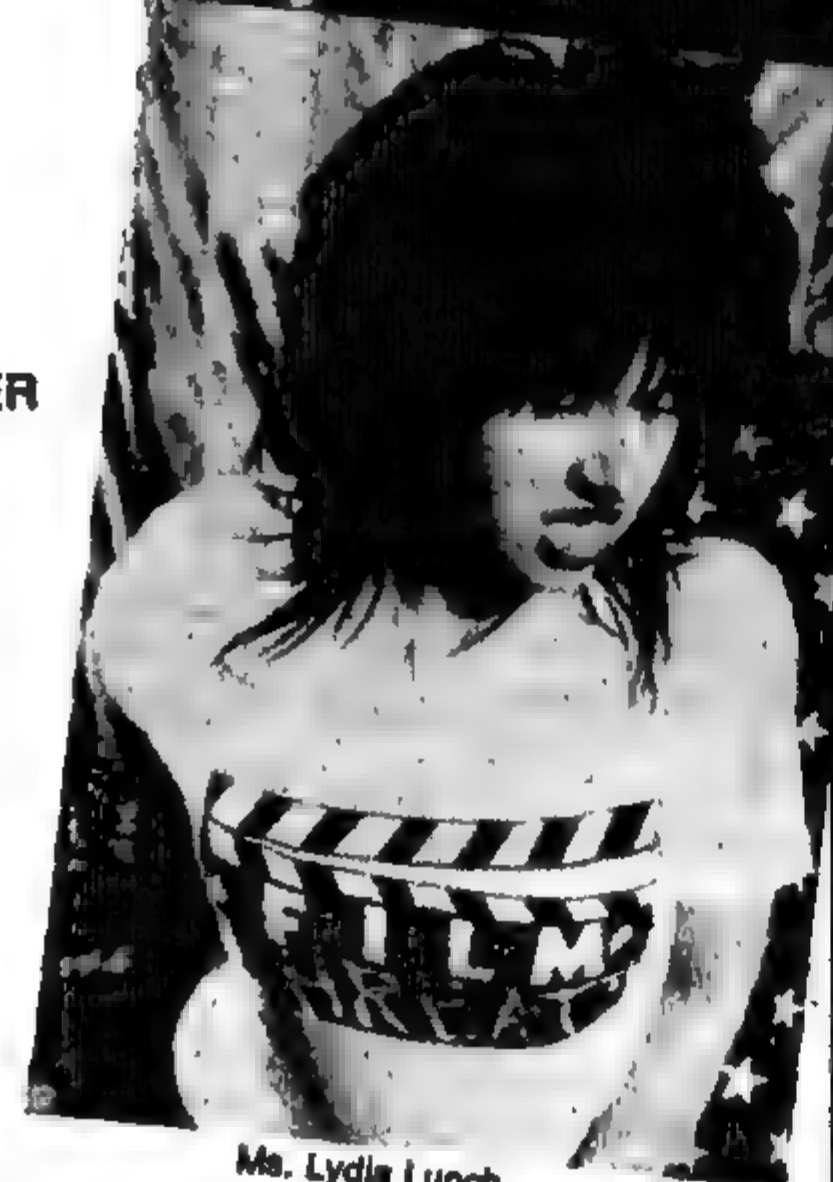
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